

A PAGE OF INTEREST TO WOMEN.

Latest and Fancy for WOMEN



WE ARE LEARNING TO LIFT OUR KNUCKLES, SKIRTS DANTLY

MISS MANHATTAN.

NEW YORK, February 27th, 1904.

"You will be lifting your skirts from the front instead of the back, as the fashion is now," was the prediction of one of our best dressmakers uttered not so very long ago, and though women pooh-poohed the idea at the time they are already beginning to find themselves in the position of being forced to abandon the old time graceful method of raising their trained gowns.

The new fashion that calls for extra full skirts is entirely responsible for this change, and it's a wonder to me why anybody with half an eye to artistic lines could ever be persuaded to give up those long clinging sheath skirts that were so universally becoming. But there is no use to wall over what cannot be helped. Somebody started the fashion of making people look like their grandmothers, so we can only make the best of a bad bargain.

If you notice carefully the women you meet on the street you will see the amateurish some of them are in the management of their skirts. They haven't yet learned the new wrinkle which makes one feel rather foolish.

In the first place, if you want to lift your skirt according to accepted rules, you have to forget all about the back of it, leave it really to take care of itself, and fasten your mind on the front breadth of velvet or silk which must be clutched in both hands a little above the knees, and then raised slightly and drawn toward the front. If you are dexterous you may

be able to manage the back too, but the chances are that this part of your gown will drag on the street or go fluttering out in a most unruly manner.

Now with both hands busily engaged in manipulating your gown, how are you ever going to carry an umbrella, a sunshade, a purse, unless it has a chain attachment, or anything in fact? The truth of the matter is that you will have to keep your hands, as well as your mind, entirely unburdened, except for this lifting process. Maybe after women have had a season or two of the full skirts they will have grown skilful. Let us hope so.

One dressmaker thinks she has hit upon a pretty good solution of the difficulty by making the drop skirt walking length, so that, when mildly essays to lift her yards and yards of dress she isn't encumbered with an extra separate lining. This obviates some of the difficulty, but not all, and besides it looks a bit awkward to see this difference between the length of the underskirt and that of the outer.

Another very serious drawback to lifting a full skirt is that it makes a woman look dumpy. Now that shoulders are drooping and long, sleeves are extremely full and waists blouse very much over broad belts that confine skirts which are apt to be thick around the hips, every line tends to take away from the height, so that when several yards of material are gathered together and bunched up just below the waist, it isn't at all surprising that even a tall, slender woman feels at least five or six inches shorter than she looked last season.

New Stocks and the Sailor Blouse

All the latest models for Spring neckwear have the most astonishing bow under the chin, regular Fourtaylor ones, you might call them. They are the same in silk as in cotton and linen and it looks as though women had grown weary of narrow closetting shaped hands with their inconspicuous tabs and points. How the majority of the feminine population will take to those exaggerated bows is more than an expert on predictions can say. Their effect is sometimes astonishingly good and makes certain necks look at least five years, while others find them frightfully unbecoming.

There is always a plain fitted stock underneath and then the bow is fastened on separately and tied with one loop and two ends in front. The ends are cut in a point and the material is soft they fall rather gracefully, but in taffeta and lousine they stand out in a stiff and forbidding manner. There isn't as much to recommend this new neckwear as one might wish. It's bunched to begin with, and will be anything but cool and comfortable with summer shirt waists. My opinion is that the natty sailor blouse will have everything it's way this coming season, and there will be no stiff bowed stocks seen with it. As it's same implies, the sailor blouse is loose and rather full, but not clumsily built. Everything about it from the trim button back cuffs and yoke to the collar and narrow four-in-hand ties which should properly be knotted sailor fashion, it is tailor made, and smart. When made of coarse white vesting that has a silky finish to

Syrian Doilies.

At a smart luncheon given the other day by one of New York's famous hostesses the glistening Chippendale table was partially concealed beneath a large centre square and several smaller ones of curiously woven fabric in which many colors were blended. The guests marvelled at the beauty of the table set, and one who was a trifle bolder than the rest remarked about it. The doilies looked to be solidly embroidered in long silk stitches with rows of open mesh here and there, just like a Kis-Kelim, and all around the edge was a very short fringe, evidently of the foundation material, which did not show at all in the square, with little knots and ends here and there of the silk. Finally the hostess told of her discovery and since that day the Syrian quarter of New York has been besieged by breathless women bent on getting more of those centre pieces and doilies. The price asked for them is ridiculously small in comparison with the effect they produce, and the suave Syrian assures you that they are made entirely by hand. This, of course, may be doubtful, but it would take an expert to decide the question.

It may be that the tall woman has had her day, and now her smaller sister is to enjoy an inning, but it wouldn't be quite safe to draw this conclusion. There is too much beauty in the tall willowy figure, and pointers are too fond of immortalizing her to have her go out of style. No, such a fate is not in store for the woman of five feet eight, but one well high as bad seems to have swallowed her up in the 1904 vogue.

A pretty figure goes for almost nothing nowadays. All this fulness of sleeves and skirts conceals every line but a part, now and then, of the waist. It is really lamentable, but then it isn't our province to discuss fashion, though we should be forgiven for any lapse, especially when it has such a tremendous effect upon the looks and movements of woman-kind.

There is one saving grace about this clumsy skirt lifting and posing, and that is its relation to evening gowns. Then of course the slight dip in the back may look after itself and welcome, but if a woman lifts her arms just a trifle, catches her skirt at the sides in the very tips of her fingers, and then holds her arm ever so little skilfully, there cannot help being a suspicion, yes more than a suspicion, of the coquettish and picturesque in the effect produced. On the whole it's rather fascinating, and almost reconciles one to accepting the style with all its disadvantages for the sake of this charming feature of it. One next looks expectantly for the appearance of high heels and buckles, lace mitts and huge "poke bonnets" tied with strings. These may come, but until they do, let us make the most of those pretty large hats and turbans that were never more becoming.

What do you suppose the fashionable woman has managed to do with her skirt? Nothing more nor less than to wear it with the two ends twisted round her wrists cuff fashion, and with the loose ends left to hang as they will. By this clever little arrangement it has enabled them to find some excuse for clipping the sole over their delicate shoulders and winding it around their bare arms in the evening. This had probably originated with those lucky women who are spending the first part of the year in southern resorts. Nearly all of them took their smaller pieces of fur, and just before they started away from New York there was a renewed interest in toles, especially those of ermine. For street or carriage wear, when carrying a muff, the stole is held in the same manner, which after all has some point to recommend it, for the arms are not encumbered, the hands are left free, and the stole doesn't get an opportunity to blow and flutter about in a distracting way.



MISS HOLLING, JAMES UPAT THE DICK, YOU MUST CLUTCH THEM IN FRONT WITH BOTH HANDS.



JAPANESE CARD CASE - GOLD AND JEWELLED DAGON WORKED IN SILK.



A CLASSIC WREATH OF LEAVES IS THE LATEST FAD.



A CHINESE HAT OF SILK AND EMBROIDERY HATS A Dainty Work Done

that the material itself is not expensive, and with a plain or simple lining. It is quite easy to mount these cases and finish them for oneself, that is, if the person had a certain mathematical exactness about her work and knows how to join pieces with a blind, but lasting stitch.

Head work is resorted to with very good effect in the fashioning of these little receptacles, and the variety of designs which might be suggested or recommended is so extensive that it can scarcely go into details. Pompadour patterns are very good, and the regulation Indian designs lend themselves admirably to these objects. The head affairs, too, can be mounted at home. In the first place the outer covering is skillfully padded and cut with the greatest regard to exactness. Then a flat bit of lining silk is stretched over this and next two pieces that have folded edges are laid with this part toward the centre and the two folds nearly two inches apart. These form the pockets. If another pocket or compartment is desired then two shallower pieces of the folded silk may be laid over the former set. The silk is turned nearly under all around the edge, just as the outer piece has been turned, and if the two sections match perfectly in size, they are next sewed together with the thickest of blind stitches. Those who are not eminently successful in this feminine accomplishment, that of sewing neatly, usually have to resort to a narrow cord or some fancy binding to hide the unsightly stitches. It would never do to have them too obtrusive.

The New Classic Wreath.

Headresses formed of leaves have been among the society woman's most cherished belongings, but for some time now they have been considered just a bit common, and therefore not in the highest favor among the wealthy smart women. The classic wreath, is, however, unique in many ways, and happily solves the problem for the young woman who cannot, or does not want to, ornament her head with flashing gems.

It requires features of an almost pure Grecian type to wear the wreath successfully, to all others it is extremely trying. In the first place this wreath goes all around the head without any break whatever. It is made of a single row of leaves very much like the laurel ones which crowned greater if not more beautiful heads. The leaves fit rather closely to the head except just in front where they appear to stand up like a tiara. If you wear your hair low in your neck, try it, or if it is done in a certain way on top such a wreath will look well, but with the hairdressers most cherished and, to his mind, smartest figure, never!

Odd Novelties of Feminine Fancy

All sorts of novelties may be picked up now if one will spend the time to seek them out. That's the main point about these little oddities and fads, one must seek them and find them before others do.

From the Orient come the materials for a handsome work bag which was cleverly designed by an American woman who knows her Chinatown thoroughly. There are so many attractive articles that no one knows what to do with or how to use to be picked up there, that whenever something really useful and ornamental, like the novelty shown here makes its appearance, there follows a general rush to street and the whole Chinese district.

An embroidered silk cap, the sort that is worn by Chinese merchants of standing, whose rank is indicated by the little red button on the top, forms the foundation of this bag which may be used for any number of purposes, though it was originally intended to fill the place of the old-fashioned work bag or box. Lavender brocade was the material with which the hat was covered and besides the narrow brocade band on the extreme edge, there was a black satin one that met the lavender. In the front of the hat and on the pale silk was embroidered a crescent in gold thread. On the rim of the hat was sewed the circular part of a large brocade green silk handkerchief, one of the sort that you can pick up for a very small

Our Gallery of Beautiful Women.



MRS. JOSEPH CHAMBERLAIN



MISS MURIEL WHITE, WHO WILL MRS. AUSTIN CHAMBERLAIN



LADY HERBERT